



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2010-11 SEASON

Thursday, January 27, 2011
7:30 pm. Walter Hall

NEW MUSIC FESTIVAL

Music by Chen Yi and U of T composers

PROGRAM

- Disc 1
1. Presentation of the Distinguished Visitor Medallion to Chen Yi, the Roger D. Moore Distinguished Visitor in Composition
 2. Chen Yi
 - 2. Qi
 - Susan Hoepfner, flute, Rachel Mercer, cello, Beverley Johnston, percussion
 - Lydia Wong, piano, Norbert Palej, conductor
 - 3, 4, 5, 6
 - 3. China West Suite
 - Midori Koga and Lydia Wong, piano
 - Glimpses of the Moon (poems by Stephen Parks)
 - 7. The Catcher
 - 8. Looking Around
 - 9. The Ocean
 - Lorna MacDonald, soprano, Angela Schwarzkopf, harp
 - Chan Ka Nin
 10. Belonging
 - Ina Henning, accordion, Alexa Wilks, violin, Linnea Thacker, violin
 - Alexander McLeod, viola, Sarah Steeves, cello

- INTERMISSION -

Alice Ho

1. Woman Runs with Wolves
 - Beverley Johnston, percussion

Gary Kulesha

2, 3, 4

- Attitudes
 - Peter Stoll, clarinet, Steven Philcox, piano

Alexander Rapoport

- Three Trios for Nine Violas (World Premiere)
 - 5. Part 1: Morning (Sunrise - Matins - Soldiers March off to Picket)
 - 6. Part 2: At the Fair (Hawkers' Cries - Lovers Find a Quiet Place - Quarrel over Prices)
 - 7. Part 3: Evening (Soldiers March Back to Quarters - Village Dance - At Night in the Forest)

University of Toronto Viola Ensemble (Director: Katharine Rapoport)

Christopher Arnold, Mohammed Abu Ramadan, Andrea Poon, Jesse Morrison, Matt Antal,
Anne Prevost, Dongmin Kim, Stefan Ho, Julia Park, William Rowson, conductor

Christos Hatzis

8. intro rest
9. Anaktoria
 - Marta Herman, mezzo-soprano, Peter Stoll, clarinet
 - Alexander McLeod, viola, Shauna Rolston, cello
 - Steven Philcox, piano, Norbert Palej, conductor

PROGRAM NOTES

Glimpses of the Moon is a collection of three songs with words by a young Canadian traveling poet Stephen Parks, whom I have met rather accidentally when he was promoting his books at the Faculty of Music, University of Toronto. I was immediately attracted to his musical and honest style of writing. In *The Catcher*, which is dedicated to the poet's father, the first line: "Silent melody, lives between the notes, to give shape, to be shaped" evokes such imagery that I feel my choice of notes must unearth the musical thoughts buried in each word. *Looking Around* is a fun piece the poet wrote for his friend Cindy Lee Robinson. *The Ocean* recalls the poet's childhood days at the Jericho Beach in Vancouver, something I shared fondly when I was growing up there. All three songs describe some cherished moments from the past-serving as an inspiration for both the poet and the composer. *Glimpses of the Moon* was commissioned through the financial assistance of the Laidlaw Foundation. It was first presented by Classical Cabaret on March 13, 1994 in Toronto by soprano Jackalyn Pipher and harpist Erica Goodman at Walter Hall in Toronto. - *Chan Ka Nin*

Inspired by the myth La Loba from "Women Who Run with the Wolves" by Clarissa Pinkola Estes, *Woman Runs with Wolves* is created as a dramatic composition for solo percussion with electronics. The theme of the composition is about a collector who gathers the bones of wolves, sings over them, and transforms them into a live wolf which eventually changes into a woman. This composition unfolds in four

stages: search and discovery, transformation, resurrection, the spirit breaks free. The text is an invented language of native Algonquian words, Inuit throat singing, and non sense syllables. The vocalization mixes with dynamic drumming, acting, and movement. The performer will tell an old myth through a "new" form, playing multiple characters by changing her vocal colors, performing ritualistic movement and playing various hand held percussive instruments. This work is written for Canadian percussion diva Beverley Johnston, through a grant from the Toronto Arts Council. - *Alice Ho*

Three Trios for Nine Violas exploits the potential for the antiphonal division of the ensemble into three groups of three. The nine movements that make up the work are also organized in threes. Each movement is a vignette depicting an imagined scene from one of the small towns on the Neusiedler See, which lies on the current border between Austria and Hungary, on the Feast of the Assumption, August 15, 1700. What happened then and there? Well, according to the history books, nothing. Austria was at war with Turkey and about to get embroiled in the war of Spanish Succession, but even the Turkish front was now several kilometres to the east in the Hungarian heartland, far away by the standards of the time, but just close enough to have a regiment of soldiers picketing the town and impressing the local folk with their bright brass buttons and ample spending money. The rhythms of everyday life are the subject of the Three Trios. - *Alexander Rapoport*

TEXT FOR GLIMPSES OF THE MOON (POEMS BY STEPHEN PARKS)

1. The Catcher

Silent melody
lives between the notes,
to give shape
to be shaped

It unfolds to exit
and endure

I remember this:
train whistles landing
on the water
humidly exciting,
I don't have to leave this time

It kareems
around land
cut by driftwood and rocks
to sway and disappear
like a windmill
of a generous sensibility

She speaks easy,
without lies
on tradition unfathomed by idols of light
that don't understand,
hot faces

Empty green rain
and playful relief
bring it back to the earth,
this means more to me than any judgment..

2. Looking Around

Say
the day
play
and stay
come
near me
and let us be.

You are my wishcracker darling!
a weird wild road
where I forget the letters
to finish
a word...

Let us be racked by silly(i)ness
and let any fatigue fade into
the troubled world-
where it belongs

I've been planning to tickle you
under the armpits with a popcorn maker
and draw a zed on your tummy with my to(u)ng(u)e

Easy green with polkadots
is how we be
and my soul wish is to let all the rowboats
lose Camelot
(I cant even spell Camelot...twice)

You can take off that proper black pony

tail and I'll leave my deep thoughts,
allegory and tangerine bur(eau)(o)cracy at the
door to the troubled world-
where it belongs.

3. The Ocean

On the beach
I ride on dad's shoulder
he walks through the waves with big
rubber boats
and I pretend he's an ocean going vessle (vessel)
we're in the sea as long as the ground
is wet
so long as I can see the reflection of
the sun-its real...

we're safe in the small waves
because the big ones are out today,
I'm not sure if the danger of being knocked
over
other than getting wet

A black dog runs
chasing a ball into the ocean
without a second thought
until another dog comes to sniff his butt

In the distance
I see a dock with an old Chinese crab catcher,
stalky blue acid washed pants
he walks around the dock
methodically he catches one
putting it in a plastic Safeway bag

Ten tankers off the coast of Jericho...
three fisherman and I now stand on the docks
but I alone could stand and sing
to the sea gulls like a sweet abigail bye-bye

Watching the birds
I imagine starting to fly
chasing the rays to forget my position
in the flock
This is how leadership was me(a)nt to be
I see a little boy
watching his grandfather carve
a new name in the sand-
"Peter"

Surely as the tide would erase
that name gently from the sand
people would come back again
and again
to look at time's own tide.

BIOGRAPHIES

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance, a prolific composer and recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters, **Chen Yi** blends Chinese and Western traditions. She holds both a BA and MA in music composition from the Central Conservatory of Music in Beijing, and received her DMA from Columbia University, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky. She was elected to the American Academy of Arts and Sciences in 2005.

Chen Yi's music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC, the Seattle, Pacific, and Singapore Symphonies, the Brooklyn, New York, and Los Angeles Philharmonic, Sächsische Staatskapelle Dresden, the St. Paul Chamber Orchestra, Raschèr Saxophone Quartet and Stuttgart Chamber Orchestra, Orchestra of St. Luke's, and recorded on many labels, including BIS, New Albion, CRI, Teldec, Telarc, Albany, New World, Naxos, Quartz, Delos, Angel, Nimbus, and KIC.

Dr. Chen has received numerous honors, including fellowships from the Guggenheim Foundation and the National Endowment for the Arts, the Lieberman Award from the American Academy of Arts and Letters, a Grammy Award, the Lili Boulanger Award from the National Women Composers Resource Center, the Chamber Music Society of Lincoln Center's Elise Stoecker Award, and honorary doctorates from Lawrence University, Baldwin-Wallace College, the University of Portland, and The New School University. Chen Yi was the first woman to receive a master's degree in composition in China, and also the first woman to give an evening multimedia orchestral concert in the US, which occurred during her 3-year residency with The Women's Philharmonic and Chanticleer, supported by Meet The Composer. She has given feature concerts of her orchestral and choral works presented by the China National Symphony Orchestra and Chorus, and was appointed Changjiang Scholar Visiting Professor at the Beijing Central Conservatory by the China Education Ministry.

Recent premieres included *Prelude and Fugue* for the St. Paul Chamber Orchestra, a duet *From Old Peking Folklore* for the Music Teachers' Association of California Friends of Today, and *Jing Marimba* for the Zeltsman Marimba Festival, *From the Path of Beauty* for Chanticleer and the Shanghai String Quartet, *Rhyme of Fire* for the Royal Philharmonic Orchestra, *Woodwind Quintet No. 3* for the Eastman School of Music, *Prospect Overture* for the China National Symphony Orchestra, *Three Bagatelles from China West* at Carnegie Hall, *China West Suite* for Dennis Russell Davies and *Maki Namekawa* at the Ruhr Piano Festival in Germany. Other world premieres include *Celebration* for the Maryland Classic Youth Philharmonic, *Spring in Dresden* for Mira Wang and *Sächsische Staatskapelle Dresden* (co-commissioned by the NY Phil, premiered in Germany), the Pulitzer Prize finalist *Si Ji* (Four Seasons) for the Cleveland Orchestra (premiered at the Lucerne Music Festival in Switzerland, Severance Hall in Cleveland, and Carnegie Hall), *Ji-Dong-Nuo*, commissioned by Carnegie Hall for Emanuel Ax, *Ancient Dances* for Wu Man, commissioned by the Walton Arts Center in Arkansas, *The Ancient Beauty for Music From China* and the Philadelphia Classical Symphony, and *Han Figurines*, commissioned by Opus 21 and Fontana Chamber Arts.

New commissions include a wind ensemble work, *Dragon Rhyme*, premiered by the Hartt School of Music Wind Ensemble at Carnegie Hall, a work for the San Francisco Girls Chorus and Cypress String Quartet, and a work for solo violin to be premiered at the China National Concert Hall. Future commissions include works for eighth blackbird, the Mid-America Competing Band Directors Association, the American Choral Directors Association, Singapore ACJC, Gustavus College Orchestra (MN), Central Bucks High School Choir (PA), and the Seattle Symphony.

Chan Ka Nin has won numerous national and international composition awards including Béla Bartók International Composers' Competition, Barlow International Competitions, Jean A. Chalmers Awards for Musical Composition, and Juno Award for Best Classical Composition. He has

received numerous composition awards. His works have been performed in North America, Europe and Asia by such ensemble as the National Arts Centre Orchestra, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Orchestra, Calgary Philharmonic, Kodaly Quartet, Purcell Quartet, and the Thirteen Strings of Ottawa. Prof. Chan has served on the board of the League of Canadian Composers. His works have been published by Editio Musica Budapest, Hinshaw Music and Jaymar Music. His recent compositions are available on 6 CD's performed by the Esprit Orchestra, Ottawa Winds, Amici, Rosemarie Landry and Lawrence Cherney. Prof. Chan taught at Indiana University before joining the University of Toronto.

With a large number of presentations of his music in Canada, the U.S., Europe, and elsewhere every year, a continuous stream of commissions by an international list of soloists and ensembles and several recording projects by major and independent labels, Juno Award winner **Christos Hatzis** "is currently enjoying a growing international reputation as one of the most important composers writing today" (CBC Records). A professor of composition at the Faculty of Music, University of Toronto, Christos Hatzis is the recipient of several national and international distinctions such as the Jean A. Chalmers National Music Award, the Prix Italia Special Prize, the Prix Bohemia Radio, the Jules Léger Prize for chamber music and the New Pioneer Award as well as four Juno Award nominations in addition to his 2008 and 2006 Juno Awards in the "Classical Composition of the Year" category. Compact disc recordings of his works are available on EMI Classics, Sony Classical, Analekta, Naxos, CBC Records, Marquis, Centrediscs, Cherry Red Records and Consipio, many of them consisting exclusively of music by Hatzis. In addition to composing and teaching, Hatzis has written extensively about composition and contemporary music. His writings have been published on Interface, Organized Sound and Harmony, and are increasingly translated into other languages. Most of Hatzis' writings and other information about the composer are posted at www.hatzis.com and at www.myspace.com/christoshatzis. Christos Hatzis' music is published by Promethean Editions, based in Wellington, New Zealand.

Alice Ho is a Hong Kong-born Canadian composer acclaimed for her "distinctly individual" style and "organic flow of imagination." Considered "among the most important composers writing in this country" (*The Record*), she has written in many musical genres and received numerous national and international awards. Often performed at national and international new music festivals (ISCM World Music Days, Open Ears, Asian Music Week in Japan, etc.), her works have also been played by major ensembles and soloists. Her discography includes releases on the Centrediscs, Blue Griffin, Electra and Phoenix labels. Ms. Ho holds a Bachelor of Music degree in composition with high distinction from Indiana University and a Master of Music degree in composition from the University of Toronto. She is also a noted classical pianist and had performed in many new music festivals, including a solo piano recital recorded by CBC Radio 2 in which she premiered Tan Dun's solo piano work *Traces II*.

Gary Kulesha is one of Canada's most active and most visible musicians. Although principally a composer, he is active as both a pianist and conductor, and as a teacher. Mr. Kulesha's music has been commissioned, performed, and recorded by musicians and ensembles all over the world. He was appointed Composer In Residence with the Kitchener-Waterloo Symphony Orchestra, as well as with the Canadian Opera Company. Mr. Kulesha was awarded the first National Arts Centre Orchestra Composer Award, along with Alexina Louie and Denys Bouliane. This began a four year relationship with the NACO and its Artistic Director, Pinchas Zuckerman. Mr. Kulesha has been the Artistic Director of The Composers' Orchestra since 1987. His conducting activities are extensive, and he has premiered literally hundreds of works. He has guest conducted frequently with several major orchestras throughout Canada, and has recorded for

radio and CD. Although he is well-known as a specialist in 20th century music, his repertoire is extensive, ranging from little-known Baroque music through to the music of our time.

Alexander Rapoport holds diplomas in composition and traditional composition from the Hochschule für Musik und darstellende Kunst (currently known as the Musik-Univberstät) in Vienna and Master of Music and Doctor of Music degrees from the University of Toronto. His teachers and mentors include Augustin Kubizek, Karl Heinz Füssl, Oskar Morawetz, Lothar Klein and Derek Holman. He has received commissions for works in such diverse media as orchestral, choral and chamber music, film scores, incidental music for live theatre and musical comedy. At the University of Toronto Rapoport holds a cross-appointment, teaching both at the Faculty of Music and in the Division of Humanities at the University of Toronto Scarborough Campus.

Canadian flute virtuoso **Susan Hoepfner** is a musician of international renown. As a solo recitalist she performs throughout the world, and her numerous recordings appear on EMI Classics, BIS, JVC Victor and Marquis Classics labels. Ms. Hoepfner is currently a member of the University of Toronto's Faculty of Music. As Canadian Performing Artist for Yamaha, she travels and performs extensively throughout Canada giving masterclasses.

Beverley Johnston is one of Canada's leading percussionists, performing, touring and broadcasting a wide array of compositions, both new and old. She is an accomplished orchestral and chamber musician, as well as an internationally celebrated solo touring artist. Since the millennium, Ms. Johnston has been busy with concerto performances and recital programs across North America. Beverley Johnston studied at Vanier College in her native Montreal and at the University of Toronto where she now teaches.

Pianist **Midori Koga** joined the piano and piano pedagogy faculty at the University of Toronto as Associate Professor in fall of 2004, previously holding the position of Associate Professor of Piano, and Director of Piano Pedagogy at Michigan State University. She is active as a performer and lecturer, performing with pianist Lydia Wong as part of the 2X10 piano duo, and has presented at many renowned conferences.

Canadian soprano **Lorna MacDonald** enjoys a career of distinction as an active performer, voice teacher, Professor of Voice and the Lois Marshall Chair in Voice Studies at the University of Toronto. She has served as Head of Voice Studies, and is a recipient of Ontario's prestigious OCUFA Award. MacDonald heads up a graduate program in Voice Pedagogy in which she combines the rich worlds of science, education and art to prepare a new generation of young singers and voice teachers.

Canadian cellist **Rachel Mercer** has demonstrated her love for sharing music through performance since she was three years old. Winner of the 2009 Canada Council Musical Instrument Bank Competition, Rachel was awarded the use of the 1696 Bonjour Stradivarius cello until August 2012. Currently based in Toronto, Rachel is cellist of Ensemble Made In Canada, Via Salzburg, Art of Time Ensemble, the Mercer Trio and Duo. Rachel has released discs on Naxos, Dalia Classics and EnT-T.

Norbert Palej has been Assistant Professor of Composition at the University of Toronto since 2008. He also serves as the director of the University of Toronto gamUT chamber orchestra, and as coordinator of the annual New Music Festival. He holds composition degrees from Cornell University (D.M.A.), The Juilliard School (M.M.), and the New England Conservatory (B.M.). Recent commissions include operas for the Tapestry New Opera and the Canadian Children's Opera Company, a string quartet for the Penderecki String Quartet, and a percussion concerto for Evelyn Glennie. His music has been heard in Canada, the U.S., Poland, Germany, Austria, Hungary, Great Britain, and Costa Rica. He studied conducting at the Academy of Music in Cracow, Poland and at The Juilliard School in New York. Norbert Palej is also an active concert pianist.

Pianist **Steven Philcox** has established himself as one of Canada's finest collaborators and has performed with many renowned singers. He has an eleven-year relationship with the Canadian Opera Company, and is yet again collaborating for the final production of the season. Mr. Philcox is extremely excited about his recent appointment to the Faculty of Music at the University of Toronto where he will head the collaborative piano department.

Award-winning cellist **Shauna Rolston** is considered by peers and fans alike to be one of the most compelling and unique musical voices on the stage today. Much in demand as a guest master class artist, Shauna is also Professor of Cello and Head of Strings at the University of Toronto and a Visiting Artist for the Music and Sound Programs at The Banff Centre. Shauna earned a Bachelor of Arts degree in Art History from Yale University and a Master of Music degree from the Yale School of Music where she studied with Aldo Parisot.

This first harpist to pursue a DMA in Harp Performance in Canada, **Angela Schwarzkopf** is studying with Judy Loman at the University of Toronto. First place winner of the American Harp Society Toronto Chapter's 2009 competition, she was invited to attend and play with the Symphonic Orchestra Academy of the Pacific. She was a featured performer at the Saratoga Harp Colony (N.Y.), and the Young Artist's Harp Seminar (GA), and was one of four performers to play in a master class at the 2008 American Harp Society Conference. Angela completed her Bachelor of Music from the University of Ottawa, and a Master of Music from the University of Toronto.

Peter Stoll was a prizewinner in the International Clarinet Society Competition and also Solo Clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna. He performs regularly in Toronto as Principal Clarinetist with the Toronto Philharmonia Orchestra at the Toronto Centre for the Arts and has toured as soloist and with ensembles to the U.S., across Europe and to Russia. Peter's website is www.peterstoll.ca

One of Canada's most sought after collaborative pianists, **Lydia Wong** appears regularly with the world's pre-eminent performers at venues across the globe. A graduate of the University of Toronto and the Guildhall School of Music and Drama, Ms. Wong is artistic co-ordinator of the Collaborative Piano Internship program at the Banff Centre and currently teaches at the University of Toronto.